

## On the Screen

**The Sin Flood**, a Delightful Comedy; **"The Man Who Saw To-morrow"** at Rivoli

By Harriette Underhill

A picture called "The Sin Flood" is at the Capitol Theater. It was made from a play called "The Deluge," which was twice weighed in the balance and found wanting here in New York. We never saw that play, but the fact that it ran for such a short time seems to prove that it could not have been nearly as good as the picture. Frank Lloyd directed the picture and he has seized upon the material offered him and has made it into a fascinating screen comedy. Now, several people have told us all about "The Deluge," which was originally Hanning Berger's "Syndafoden," and we are quite sure that while the grain of events was much the same as those narrated in "The Sin Flood" the mood of the story is quite different.

Again, as again the spectators burst into gales of merriment at the prediction of the couple trapped in the cafe in the flood; they were, however, played so frightfully serious over it all. The director struck just the right note. He sustained the interest without making the scenes in the least harrowing, and the result is a delightful picture play.

## The Story

Helene Chadwick is a flippant chorus girl, who loves sincerely, one Billy Bear, which seems an excellent name for a rising young broken-billy loves her, too, and probably all would have been well if she hadn't offered to replace the switchboard girl one day when she had an headache. His half hour at the telephone proved the most profitable in all his career, so he listened in, rushed with his tip to a rival broker, cashed in, and in three months was rich, a partner of Swift and the fiance of Priscilla Swift. Poppy, the poor little chorus girl with the aching heart, was forgotten. "Came the day of the wedding," and by some strange fate, the bride was Puccini's aria. Her voice, until her last group, seemed small in volume and metallic in timbre, but some of this may have been owing to nervousness. Then came the opening arias from "Manon Lescaut" and "Turandot." It gained considerably in power with high notes of increased clearness, though still rather metallic. Louise Lindner and Susan Williams were, respectively, the afternoon and evening accompanists.

## Ruffo Heard in Benefit

**Miss Yvonne d'Arle, Soprano, Shares Honors With Basso**

"A good time was had by all" might be said of Titto Ruffo's concert at the Hippodrome yesterday evening for the benefit of the Bronx Hospital, while the spectators seemed to be "Fifaro," with constant cheering from the galleries until Mr. Ruffo yielded and sang "Largo al Factotum" and louder roars of approval after that. The "Piazzaioli" prologue and arias from "La Favorita" and Rubinstein's "Demon" were his scheduled numbers, but he was generous with encores. His voice was not perfect; there was frequently an obvious roughness, but it was undeniably powerful, and both he and the galleries seemed mutually pleased.

Yvonne d'Arle, soprano, displayed a generally strong and clear voice, though it also was not always smooth, in a duet from "Thais" with Mr. Ruffo, an aria from "D'Oracolo" and other numbers. Alberto Scarietti, pianist, showed dexterity in his brief appearance. All won the favor of an unusually informal, vociferous audience.

## Baby Parade to Feature Nathan Straus Campaign

## Infants With Mothers Led by Children's Band Will Form Broadway Procession

Everybody said "It can't be done" when we heard that "The Deluge" was to be made into a picture, but it had been done, and in a way that we consider extremely satisfactory. Frank Lloyd has directed it with marvelous understanding and humor and the cast is excellent.

Richard Dix is Billy Bear, Helen Chadwick is Poppy and James Kirkwood is the itinerant preacher. The other characters are played by John Stepling, Ralph Lewis, Howard Davies, Will Walling, William Ormond, Darwin Kerr, Otto Hoffman, L. H. King and Gertrude Astor. Every part was important and all were extremely well done.

The overture is called "Memories of Liszt." The soloists are John Mason, Evelyn Herbert, Alexander Olschansky and Thalia Zanou. The ballet is called "Papillons" and there is another one called "Impressions of Vienna," which includes "Blue Danube," "Chanson Bohemian," "Schon Rosman" and "Brahms' Sixth Hungarian Dance."

On the picture program is a Jack Eaton sport review, "Northwestern Mounted" and a Lyman Howe called "How Autos Are Made."

## Lloyd's Direction Is Good

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Frieda Hempel Returning

Frieda Hempel, who has been singing in London, is returning on the first trip since her arrival to America. In the telling it sounds great! There was Tommy Meighan to play the hero, Leatrice Joy to play the heroine, Lawrence Wheat for the juvenile, John Mittern for the philosopher and friend, June Elvidge and Eva Novak for two aspirants (neither of whom could expect to have the slightest chance with the heroine), and there also was Theodore Roberts for the old sea captain. If this doesn't prove anything, then Alfred Green directed the picture and Perley Poore Sheehan wrote it.

You think when it first starts out that it is going to be an extremely interesting picture and our idea is that it would be if it weren't so scrappy. It never seems to have the courage of its convictions, but jumps all over the place and when it is finished you feel as though you had been looking at an old fashioned crazy quilt.

The parade will be led by a children's band of more than 100 pieces. The parading youngsters, accompanied by their mothers or nurses, will ride in automobiles, taxicabs and trucks.

The vehicles will be adorned with flags and legends, the latter giving the reason for the unique parade in a political candidate's favor.

The parade had its inception at a meeting of mothers in the 15th Senatorial District last week, which was held at 2510 Broadway, the headquarters of the Women's Committee of Independent Voters.

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## The Stage Door

John Golden will present "Seventh Heaven" to the public to-night at the Booth Theater. There was an invitation performance last night.

"Star Characters in Search of an Author" will open at the Prince of Wales Theater to-night. Noel Pemberton has decided to limit the number of performances, so that he will restrict attendance, as far as possible, to the adult minded.

Douglas Fairbanks in "Robin Hood" comes to the Lyric Theater to-night. There will be a special midnight performance after the regular showing.

William Fox offers "The Town That God Forget" at the Astor Theater this evening.

The Park Music Hall will house "The Girl in the Circle" with Tom Howard and Sally Field in the leading roles, beginning to-day.

The public premiere of "The 42ers" will take place at the Punch and Judy Theater on Tuesday night, November 7.

"Hospitality" will open at the Equitable Street Theater on Monday evening. November 6. Rita Hale and Tom Powers are to be in the cast for "Hospitality."

The Shuberts have chosen Joseph Menken to play the role of Franz Schubert, the third special company of "Blossom Time," which is now being organized.

A new bill of four one-act plays will be presented each evening on Saturday evenings at the Threshold Playhouse.

Richard Kean, Mary Donnelly, Victoria Hanrahan and Roland Twombly are to appear in "Crown," which will come to the Provincetown Theater next week.

The Little Kangaroo" has been selected for the title of the musical comedy in which the author, John G. Conroy, will open in Stamford on November 27 and is due in New York on December 11. Roy Gould and Eleanor Daniels are to be in the cast.

William Harris Jr. is casting "Society," to come at Hamilton. Mr. Hamilton is making a dramatic version of his novel, "The Rustle of Silk."

Charles Dillingham has engaged a comedian understudy cast for "Loyalties" at the Galaxy Theater.

## Illusion Is Lost

One weak point is that instead of telling the story from beginning to end the pictures jump from one life to the other so that the spectators never have the least illusion. You don't care what happens, for you know it isn't true any way. This could so easily be fixed. Another thing is, who wants a man who had to find out that his future with your rival would

## be hell before he is sure that he wishes to marry you? Leatrice Joy is still "a joy for ever."

The overture is the "Merry Wives of Windsor." "Danny Deever" is the Repartee and sung by Ford Palmer and the Rialto ensemble. There is a Dance Intermezzo by Ross and Francis Bernardi and a Max Fleischer comedy called "Pay Day."

## At the Strand Jackie Coogan is the feature in "Oliver Twist." "Queen of the Moulin Rouge" is at the Cameo. These will be reviewed to-morrow. At the Rialto "The impossible Mrs. Bell" is the feature.

## Lenora Sparkes Pleases Hearers in Song Recital

## Provides Diversion With Nursery Rhymes; Francesca Cuce Gives Brief Program

No vocal feats were performed by Lenora Sparkes yesterday at the Town Hall, but the Metropolitan soprano gave her hearers a generally agreeable afternoon with a program of the familiar composition and order: Italian, French, German and English songs; but Wolf-Ferrari took the place of the usual older Italian initial numbers. At times, in the French songs by Andre Caplet and Ravel, for instance, her lower tones seemed veiled; her higher notes were generally better and came out well in Wolf-Ferrari's "O si che non sospira sopraire" and the Brahms songs.

A diversion was provided in four pieces by Herbert Hughes, nursery rhymes with a ingenious, elaborate setting, in which the composer admitted certain quotations hardly disguised; the most obvious being near Bach fugue as a prelude to a Molard Goose tale. Here Miss Sparkes was expressive, but through her countenance and manner rather than by her singing.

Another soprano, Francesca Cuce, sang in the evening with an unusually brief program, taking little over an hour. She sang songs in Italian, French and English, seventeenth and eighteenth century numbers and a Puccini aria. Her voice, until her last group, seemed small in volume and metallic in timbre, but some of this may have been owing to nervousness. Then came the opening arias from "Manon Lescaut" and "Turandot." It gained considerably in power with high notes of increased clearness, though still rather metallic. Louise Lindner and Susan Williams were, respectively, the afternoon and evening accompanists.

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## BOARD OF ELECTIONS OF THE CITY OF NEW YORK

General Office, Room 1840, Municipal Building, Borough of Manhattan, October 28, 1922.

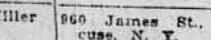
TO THE VOTERS OF NEW YORK COUNTY:

Explanatory of the provisions of Section 34, Chapter 588, Laws of 1922, constituting Chapter 14 of the Consolidated Laws. (The Election Law) notice is hereby given that to be filled at the general election to be held November 7, 1922, certified to us and filed in our office pursuant to the provisions of the Election Law.

## BOROUGH OF MANHATTAN—REPUBLICAN PARTY



## EMBLEM—EAGLE STANDING, WINGS OPEN.



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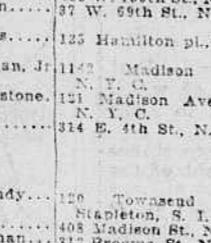
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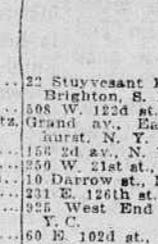
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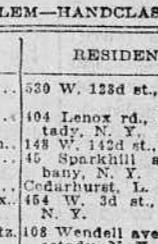
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